

Ruskin The Painter His Works At Bembri

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Ruskin The Painter His Works At Bembri:

Ruskin, the Painter, and His Works at Bembridge John Howard Whitehouse,1938 John Ruskin James S. Dearden,1999-10-01 Despite professing a dislike of having his portrait taken John Ruskin s footsteps were dogged by portrait painters sculptors caricaturists and photographers from the cradle to the grave and beyond A thoroughly accessible book it lists and describes some 331likenesses made between 1822 and 1998 The three introductory chapters to this book survey Ruskin portraiture and the portraits his general physical appearance througout his life his hands his mouth his various illnesses and their effect on his appearance his clothes style of dress size tailors their bills etc These opening chapters include many descriptions and reminiscences by Ruskin s friends and acquaintances and those who portrayed him The principal part of the book deals with the individual portraits their history where and why they were made what Ruskin was doing at that time of his life and what his connection was with the artists in question He was portrayed so regularly that this section is also effectively a potted Ruskin biography based on the portraits A catalogue raisonne of the Ruskin portraits follows where the physical details of the works are listed together with details of reproductions exhibitions and provenance

The Cambridge Bibliography of English Literature Frederick Wilse Bateson, 1940 The Victorian Diary Anne-Marie Millim, 2016-02-17 In her examination of neglected diaristic texts Anne Marie Millim expands the field of Victorian diary criticism by complicating the conventional notion of diaries as mainly private sources of biographical information She argues that for Elizabeth Rigby Eastlake Henry Crabb Robinson George Eliot George Gissing John Ruskin Edith Simcox and Gerard Manley Hopkins the exposure or publication of their diaries was a real possibility that they either coveted or feared Millim locates the diary at the intersection of the public and private spheres to show that well known writers and public figures of both sexes exploited the diary s self reflexive diurnal structure in order to enhance their creativity and establish themselves as authors Their object was to manage rather than to indulge or repress their emotions for the purposes of perfecting their observational and critical skills Reading these diaries as literary works in their own right Millim analyses their crucial role in the construction of authorship By relating these Victorian writers diaries to their publications and to contemporary works of cultural criticism Millim shows the multifarious ways in which diaristic practices emotional management and professional output corresponded to experiences of the literary marketplace and to nineteenth century codes of propriety Building Ruskin's Italy Stephen Kite, 2017-07-05 Based on extensive fieldwork and research into John Ruskin's still little interpreted archival material notebooks and drawings in the Ruskin Library Lancaster University UK and elsewhere Stephen Kite offers an unprecedented account of the evolution of Ruskin's architectural thinking and observation in the context of Italy where his watching of building achieved its greatest intensity Venice naturally figures large in a work that also examines other key sites including Verona Lucca Pisa Florence Milan and Monza here the fabrics are vividly read in their contexts against the rich evidence of Ruskin's diaries his pocket book sketches architectural worksheets drawings and daguerrotypes the early form of

photography and the drafts and published editions of the texts Kite presents the complex story of Ruskin's visual thinking in architecture as a narrative of deepening interpretation and representation focusing on the humbler monuments of Italy He shows how Ruskin's early picturesque naturalism was transformed by the realisation that to understand the built realities confronting him in Italy demanded a closer engagement with the substance of the stones themselves reflecting Ruskin s sense of his task as a near archaeological gleaning and gathering of remains hidden in many a grass grown court and silent pathway and lightless canal The Journal of Education ,1927 John Ruskin and Switzerland John Hayman, 2006-01-01 An authoritative work interspersed with nearly one hundred of John Ruskin's Swiss drawings recounts his lifelong interest in Switzerland Hayman provides a chronological account of Ruskin's visits to Switzerland from his earliest travels in 1833 and 1835 and his frequent tours of the 1840s to the final visits in the 1880s Of particular concern is Ruskin's intention between approximately 1855 and 1865 to engrave his own drawings of Swiss towns for a work illustrative of Swiss history Drawings of the historic Swiss towns in which Ruskin was most interested Baden Bellinzona Brugg Fribourg Geneva Laufenburg Lucerne Neuch tel Rheinfelden Schaffhausen and Thun are introduced by excerpts from John Murray s A Handbook for Travellers in Switzerland 1856 Hayman has traced a great many Swiss drawings Ruskin referred to in his letters and diaries and has located twenty three previously unpublished ones which appear in his book Ruskin's well documented defence of J M W Turner is also brought to light as the author has juxtaposed reproductions of Turner's sketches of Swiss towns with drawings by Ruskin This work will not only interest scholars and students of Ruskin but should also pique the interest of Turner scholars Dictionary Catalog of the Art and Architecture Division New York Public Library. Art and Architecture Division, 1975 Christmas Story John Ruskin, 1990 Presented here for the first time is the full text of John Ruskin's Christmas Story and his related letters of interpretation in which he describes what he believes to be a mystic experience placing him under the guidance of the soul of his lost love Rose La Touche Venice Desired Tony Tanner, 1992 If there is one city that might be said to embody both reason and desire it would surely be Venice a thousand year triumph of rational legislation aesthetic and sensual self expression and self creation powerful lovely serene Unique in so many ways Venice is also unique in its relation to writing London has Dickens Paris has Balzac Saint Petersburg has Dostoevsky Dublin has Joyce but there is simply no comparable writer for or out of Venice Venice effectively disappeared from history altogether in 1797 after its defeat by Napoleon From then on it seemed to exist as a curiously marooned spectacle Literally marooned the city mysteriously growing out of the sea the beautiful stone impossibly floating on water but temporally marooned as well stagnating outside history Yet as spectacle as the beautiful city par excellence the city of art the city as art and as spectacular example as the greatest and richest republic in the history of the world now declined and fallen Venice became an important site for the European imagination Watery dark silent a place of sensuality and secrecy of masks and masquerading of an always possibly treacherous beauty of Desdemona and Iago Shylock Volpone of conspiracy and

courtesans in Otway an obvious setting for many Gothic novels Venice is not written from the inside but variously appropriated from without Venice the place the name the dream seems to lend itself to a whole variety of appreciations recuperations and and hallucinations In decay and decline yet saturated with secret sexuality suggesting a heady compound of death and desire Venice becomes for many writers what is was for Byron both the greenest island of my imagination and a sea sodom It also as this book tries to show plays a crucial role in the development of modern writing Tanner skillfully lays before us the many ways in which this dreamlike city has been summoned up depicted dramatized then rediscovered or transfigured in selected writings through the years *Classified Catalogue of Selected Accessions to the University Library* University of London. Library,1949 **Classified Catalogue of Selected Accessions** University of London. Library,1943

The British Library general catalogue of printed books to 1975 British Library, 1985 The Periodical ,1939 Dictionary Catalog of the Research Libraries of the New York Public Library, 1911-1971 New York Public Library. Research Libraries, 1979 Public Art Collections in North-west England Edward Morris, 2001-01-01 There are over thirty public art galleries in north west England with substantial permanent collections. The superb collections in Liverpool at the Walker Art Gallery and in Manchester at the City Art Gallery and at the Whitworth Art Gallery are well known while Lord Leverhulme's splendid British paintings and sculptures preserved at the Lady Lever Art Gallery in Port Sunlight have an international reputation For Pre Raphaelite Classical Aesthetic and Impressionist British art and much else north west England cumulatively has public collections unmatched even in London This book is both a guide and a history to these collections as well as other less famous public collections containing little known masterpieces **Library Catalog** Metropolitan Museum of Art (New York, N.Y.). Library,1960 Library Catalog of the Metropolitan **The A.M.A.** .1939 General Catalogue of Printed Museum of Art, New York Metropolitan Museum of Art (New York, N.Y.). Library, 1960 Books British Museum. Department of Printed Books, 1965

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